



**WASHINGTON BACH
CONSORT**

Dana Marsh, Artistic Director

**EMMANUEL COPPEY
VIOLIN**

Wednesday, September 11, 2024

Live! at 10th & G

945 G Street NW, Washington, DC

**IN LOVE WITH NIGHT
MYTHOLOGY COMES TO LIFE**

Friday, October 18, 2024

Live! at 10th & G

Saturday, October 19, 2024

St. Paul's Episcopal Church

228 South Pitt Street, Alexandria, VA

EMMANUEL COPPEY

VIOLIN

Winner of the Lillian & Maurice Barbash International J.S. Bach Competition

Wednesday, September 11, 2024, at 7:00 p.m. | Live! at 10th & G, Washington, DC

PROGRAM

MUSIC BY JOHANN SEBASTIAN BACH (1685–1750)

from Six solos for violin without accompanying bass

Sonata No. 2 in A Minor, BWV 1003

- I. Grave
- II. Fuga
- III. Andante
- IV. Allegro

Partita No. 2 in D Minor, BWV 1004

- I. Allemanda
- II. Corrente
- III. Sarabanda
- IV. Giga
- V. Ciaccona

Partita No. 3 in E Major, BWV 1006

- I. Preludio
- II. Loure
- III. Gavotte en rondeau
- IV. Menuet I
- V. Menuet II
- VI. Bourrée
- VII. Gigue

ABOUT THE PROGRAM

By Daniel R. Melamed

If you know J.S. Bach's music for unaccompanied string instruments, you may have noticed that the pieces for cello consist of six suites, whereas the collection for violin (also totaling the traditional six works in an opus) contains two different kinds of music: three partitas (or partias, as Bach spelled it, either way another name for suites) and three sonatas. The differences between the collections and between the two kinds of pieces in the violin set point to some really important features of early eighteenth-century music.

The entire cello collection and half the violin book are suites or partitas, sets of stylized instrumental dances of the kind that were cultivated at the Parisian court in the seventeenth century. The various dances dominated French music for the stage and for dancing (sometimes difficult to tell apart when the king was both audience and performer at theatrical events). Each dance had its own characteristic musical meter, stereotyped rhythmic figures, and musical gestures that reflected (to a greater or lesser degree) the steps and especially the character of the dance.

The many dances cultivated at the court—the minuet, sarabande, courante, gigue, allemande, gavotte, bourrée, and others—were heard not just on the stage and dance hall, but also removed from their original context in solo compositions (particularly for harpsichord) and in many other sorts of music. Composers throughout Europe took up the dances, especially in sets known as suites or partitas. From Bach, for example, we have solo suites for cello, a suite for solo flute, suites and partitas for lute, several sets for keyboard (the French Suites, English Suites, and Partitas), and ouvertures for larger ensemble called (sometimes known today as “orchestral suites”).

And Bach and other composers did not restrict their use of musical dance types to pieces with dance titles. Many other works, including movements of vocal/instrumental compositions, drew on dances as musical topics. The “Gloria in excelsis Deo” of the Mass in B Minor, for example, can be heard as a *passepied*. Of course this movement was not intended for dancing, but neither were Bach's suites for violin or cello or keyboard. Each of these works simply borrows dance types and cultivates them abstractly.

Particularly in the hands of German keyboard composers of the later seventeenth century, a suite was often cast as a set of four dances: allemande, courante, sarabande

and gigue, and in fact these are precisely the first four movements of Bach's Partita No. 2 BWV 1004. Partita No. 3 BWV 1006 presents different dances after an opening prelude: a *loure*, a *gavotte* with many returns, a pair of minuetts, a *bourrée*, and a *gigue*.

A suite or partita provided a ready-made formal scheme (independent movements, each in two parts with the repetition pattern AABB, usually with a sense of return at the end of B); a harmonic scheme (chords and arrivals) for each movement that corresponded to that formal structure; a characteristic phrase organization, often beginning with regular and balanced units; and a meter, rhythmic pattern and characteristic gestures that instantly signaled to the listener what sort of piece he or she was hearing and what to expect from it. In the hands of a good composer this was the starting point for invention, variety, and the insightful use of the performing medium, not a limitation.

This is presumably why composers wrote hundreds of such works; rather than feeling constrained by this musical tradition, they saw the creative possibilities that lay in its conventions. Composers, performers, and listeners appear to have taken particular pleasure in movements spun out from a minimum of material—each movement in a dance suite typically takes a small musical idea and explores it fully. This construction is especially effective for solo works, where each movement cultivates a particular instrumental technique, and it is no accident that Bach's solo works are considered the ultimate *études* (studies) for their instruments.

In BWV 1004 the short dances are followed by a dance of a very different kind: a *ciaccona*. A *ciaccona* is based on a short harmonic pattern, here consisting of four musical measures of three beats each, that repeats over and over. The musical form emerges from the long chain of repetitions—a discursive form rather than the short poetic ones heard in the earlier movements. The composer presents a series of variations built on the opening material, introducing rhythmic, textural, and other kinds of variety. One can listen for the range of violinistic techniques Bach explores, or the ways he joins four-measure segments together to create longer phrases, or the overall shape he gives the piece, or his exhaustive treatment of a tiny idea. The musical experience is one of continuous journey as the variations unfold. The composer closes the movement with the unadorned *chaconne* theme in its simplest

form, precisely as heard at the start. The return of the material in its original guise functions less as a rounding off and more as a reminder of how far Bach has taken the material (and us) along the way.

Half of Bach's collection for solo violin consists of partitas in the French style; the other half is as Italian as the suites are French, consisting of sonatas, pieces representing the sort of expressive composition that became a vehicle for Italian composers and performers in the seventeenth century. By Bach's time the conventional sonata was cast in four movements alternating slow and fast tempos. Those movements did not carry the names of borrowed dances, but were typically headed with words that conveyed the character or emotional tone of the movement. In Bach's sonata BWV 1003, for example, the first movement is labeled "Grave." Modern musicians might first think of this word as a tempo indication, meaning "slow," but as its literal meaning ("serious") suggests, it would have been understood in the early eighteenth century as indicating the human emotional character of the movement—and the affect it might move the listener to. Likewise, the final movement of BWV 1003 is marked "Allegro"—"cheerful"—another affective term that conveys a sentiment more than a musical speed.

The third movement of BWV 1003, marked "Andante" ("walking"—this time indeed more a tempo than an affect), presents the most vocal melody in the sonata. The tune is the upper line of two played simultaneously by the violinist, who provides their own accompaniment in the form of a second, harmonizing voice below. Bach explicitly called his collection of solo violin works a set "without bass" (meaning without a bass line played by a second instrument and harmonized by keyboard). In this movement an accompanying bass line does appear, almost miraculously, from the instrument that also plays the melody. This melody-and-accompaniment presentation of an aria-like tune would have been heard as characteristically Italianate in Bach's time.

The second movement of the sonata is headed "Fuga." This term, more closely associated with Italian music than French, relates to musical technique and to the organization of the movement rather than to a dance type or to an emotional character. In a fugue, a melodic idea (the "subject") appears throughout, usually alternating with free material. The subject is typically heard in more than one voice at a time, presented in independent musical lines that imitate each other. As the metaphorical word "voice" suggests, the technique implies the presence of multiple instruments, or at least the possibilities offered by ten fingers on a keyboard. Giving the impression of more than one instrument

on a solo violin represents a feat of composition and performance.

It is not difficult to understand the construction of Bach's set of solo suites for cellos, a characteristic group of six works unified by type and scoring that thoroughly explores one kind of composition for a particular instrument. But what did he intend by mixing French suites and Italian sonatas in the collection for solo violin? We cannot be certain, of course, but in combining works of such distinctive national characters Bach engaged one of the most striking esthetic tendencies of the early eighteenth century, the so-called mixed taste. Mixed, that is, from Italian, French, and sometimes also German musical styles. The fascination with the contrasting or reconciling of national styles was exemplified in François Couperin's 1724 collection subtitled "The tastes [French and Italian] reunited"; in Georg Philipp Telemann's 1730 collection of quartets that mixed concertos, suites, and sonatas; and the second volume of Bach's own studies for keyboard that consisted of a French overture and an Italian concerto, published in 1735.

That pair of keyboard works was probably meant to contrast French and Italian music rather than unite them. The two works are presented in keys as far apart as possible (one in F major and the other in B minor). And we can be certain that Bach intended this distance because he had originally composed the second work in C minor but transposed it for publication. The six solos for violin appear to take a more optimistic view of the possibility of reconciling French and Italian styles. Sonatas and partitas alternate in the collection, coexisting. French and Italian movement headings are freely mixed. And in Bach's hands the two national styles are unified by the composer's striking use of the solo violin and its technique to suggest complex textures and rich musical worlds.

Daniel R. Melamed

Dr. Daniel R. Melamed is professor of musicology at the Indiana University Jacobs School of Music. His book, *Hearing Bach's Passions* (Oxford University Press), now in an updated paperback edition, is designed for general readers and discusses Bach's passions today against the background of their presentations in the eighteenth century. His most recent book, *Listening to Bach: the Mass in B Minor and the Christmas Oratorio* (Oxford), also for general readers, takes up issues of listening and is illustrated with many recorded examples.

ABOUT THE ARTIST

A City Music Foundation artist, Queen Elisabeth Music Chapel *Artiste en Résidence*, Frankfurt Ensemble Modern Academy, and London Contemporary soloists member, London-based French violinist **Emmanuel Coppey** is building a solid concert career.

As a soloist, he has collaborated with Vahan Mardirossian, Rachel Podger, Alexei Ogrintchouk, Guy van Waas, and Christopher Warren-Green, and appeared on Belgian national television for the royal Christmas concert, playing Vivaldi's *Four Seasons*.

A sought-after chamber musician, Emmanuel has played with Nelson Goerner, Marc Coppey, Augustin Dumay, Anna Vinitskaya, Barbara Hannigan, Nicolas Baldeyrou, François Salque, Guillaume Bellom, Martin Beaver, Bertrand Chamayou, and Frank Braley, in major European chamber music festivals. His repertoire ranges from baroque to contemporary music and includes all of Bach's Sonatas and Partitas, with which he won the 2023 Lillian & Maurice Barbash International J.S. Bach Competition.

As an arranger, he wrote a showpiece based on Dukas's *The Sorcerer's Apprentice*. Emmanuel has received the guidance of violinists György Pauk and Augustin Dumay. He graduated from the Royal Academy of Music and Paris Conservatory, where he studied with Philippe Graffin and Svetlin Roussev. His musical journey began with Larissa Kolos.

Emmanuel has been supported by the Royal Academy of Music, Adami, *Fondation de la Vocation*, and *Fondation Banque Populaire*. Since July 2024, he has served as Artist-in-Residence at the *Singer-Polignac Fondation*. He plays a magnificent Guarnerius violin from 1735, from the Guttman Collection. emmanuelcoppey.com



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PROGRAM

French and English baroque masters—such as Jean-Philippe Rameau, Michel Pignolet de Montéclair, Marin Marais, and Henry Purcell—wrote a great deal of music that connects us with early-modern sensibilities of the supernatural via the legends of classical mythology. Our musicians “make the olden world appear” through an enchanting program of music celebrating the goddess Diana’s starlit night!

Leon Schelhase, *harpsichord and director*

Margot Rood, *soprano*

Margaret Owens, *oboe, recorders*

Sarah Cunningham, *viola da gamba*

Kevin Payne, *theorbo*

“O, Diane” from *Les Surprises de l’amour* (1748)

“La Buisson” from *Pièces de Clavecin* (1747)

“If love’s a sweet passion” from *The Fairy Queen* (1692)

Prelude from *Pièces de viole, livre 2* (1701)

The Plaint “O let me weep” from *The Fairy Queen*

Jean-Philippe Rameau (1683–1764)

Antoine Forqueray (1672–1745)

Henry Purcell (1659–1695)

Marin Marais (1656–1728)

Henry Purcell

“Sans frayeur dans ce bois” from *Airs sérieux et à boire* (1680)

Prelude and Gigue from *Premier Livre, Op. 2* (1715)

“Pan et Syrinx” from *Cantates a une et a deux voix*

et avec sinfonie, livre 2 (1713)

Marc-Antoine Charpentier (1643–1704)

Jacques-Martin Hotteterre (1674–1763)

Michel Pignolet de Montéclair (1667–1737)

Prelude from *Secondo libro di chitarra* (1655)

Chaconne from *Pièces de viole, livre 2*

Musette en rondeau from *Pièces de Clavecin* (1724)

“Suivez les lois” from *Les Fêtes d’Hébé* (1735)

Angelo Michele Bartolotti (fl. 1640–82)

Marin Marais

Jean-Philippe Rameau

Jean-Philippe Rameau

Finale: “Now the night is chased away” from *The Fairy Queen*

Henry Purcell

ABOUT THE PROGRAM

The French (and English) Arcadia

By Daniel R. Melamed

The works on this program survey music from France and England in the late seventeenth and early eighteenth centuries. The pieces with text are loosely unified by their invocation of myths and settings from classical antiquity. From the mid-sixteenth century onward, there was a nearly unbroken fascination, starting in Italy, with ancient Greece and Rome, particularly their mythology and especially in an idealized pastoral setting known as Arcadia.

There, nymphs, shepherds, demigods, and deities existed in the timeless pursuit of love. Music and dance saturated the epic poems, books, musical works, and stage pieces that invoked Arcadia and its inhabitants. Even when stage settings were not explicitly pastoral, the themes and ideals of pastoral harmony and bliss were usually not far away. And even purely instrumental works frequently invoked the setting by their use of musical types associated with this idealized realm.

Jean-Philippe Rameau's "**O, Diane**" from his 1748 opéra-ballet *Les Surprises de l'amour* is from a larger work that had a typically complex history. The piece was originally composed for a private noble theater, then later presented at the Paris *Opéra* in various forms, undergoing many revisions along the way. This air is from Act 1, one of a series of stories that each depicts a struggle resolved by Cupid and by love. The one from which this piece is drawn is between love and chastity and is a *da capo* aria for Adonis—an Italian type that presents its text and music in an ABA form, with a literal return of the opening part. It has an instrumental segment (called a *ritornello* in Italian) that frames the vocal material in the A segment, a characteristic Italianate organization. But its vocal declamation is characteristically French, with flexible musical meter to accommodate the text, and a vocal line that is often integrated into a rich instrumental texture.

Antoine Forqueray's "**La Buisson**" from his *Pièces de Clavecin* (1747) is the composer's own arrangement for viol and basso continuo of a work originally published as a solo harpsichord piece. Its name probably refers to a well-known French harpsichord player, a reference that is all the more striking in the viol arrangement. The movement heard here, originally the last of a suite of dances, is a dance type known as a *chaconne*. Most French dances are little binary forms with repeated A and B sections: AABB. *Chaconnes* are much more extended, proceeding in short segments that are typically repeated: AABBCDDDEEFF. This one adds a complication in that it is presented "*en rondeau*," with an opening unit (xx) that keeps returning: xxAAxxBBxxCCxxDDxxEExxFF. This construction generates a surprisingly long piece from relatively little material. The *chaconne* was typically associated with love (and even amorousness) and often featured in classically-themed scenes in French stage works, so this instrumental piece might well have been understood as related to the theme of this concert.

Henry Purcell's *The Fairy Queen* is a so-called semi-opera very loosely based on Shakespeare's *A Midsummer Night's Dream*. The events of the original play are secondary to a series of masques—mostly plotless entertainments with song, dance, stage machinery—that take up the bulk of the work. "**If love's a sweet passion**" is from Act 3, a rustic and sometimes suggestive segment. This song originally consisted of an instrumental version, a solo vocal stanza, and a choral stanza. Its rhyming metrical text and regular musical phrases contrast with the flexible musical meter of the French text settings on this program. Its expressivity comes from elsewhere, particularly a delicious recurring harmony at cadences (for example, on the first syllable of "TOR-ment" in the first stanza).

Marin Marais's **Prelude** is drawn from the second volume of his works for viol and basso continuo. Its presentation here as an individual movement is a likely eighteenth-century practice; the suites in this collection are immensely long, and unlikely to have been performed regularly as a whole. Here, a suite is a collection of dances and related movements unified by key. Still, the suites each typically begin with a "*Prelude*" and end with a *chaconne* or similarly ambitious piece, suggesting a coherent structure.

Purcell's **Plaint "Oh let me weep"** is also from *The Fairy Queen*, this time from the masque in Act 5, an odd mishmash in honor of Hymen (a distinct classical reference) that also features a Chinese garden. This lament is built on a so-called ground bass, a repeating pattern in the continuo instruments. Vocal statements, instrumental utterances, and exchanges between voice and instrument are layered on top of this repeating bass; Purcell achieves variety by a middle

section that uses approximate transpositions of the ground to other keys. The closing section repeats the word “never” with characteristic Purcellian declamation.

Marc-Antoine Charpentier’s “**Sans frayeur dans ce bois**” is something of a relic, published in a collection dating from 1680. It is an independent song, a type composed and published literally by the thousands in the sixteenth and early seventeenth centuries, but much less cultivated by the late seventeenth. The topic here is characteristic: this song is in the voice of a nymph or shepherdess who sings about the Arcadian shepherd Tirsis and about love. This song is on a ground (repeating) bass but manages to project a very French sort of metrical freedom in the vocal line. Even without the text, one would never mistake this for an Italian or English ground bass song.

Jacques-Martin Hotteterre’s **Prelude and Gigue** is from a 1715 book of pieces originally for flute and continuo. The movements represent the opening and closing pieces of a suite—a very French type—but there is no missing the Italian musical influence here. The *prelude* is composed over a very Italianate walking bass in steady notes, and the harmonic drive and unfolding of the *gigue* is Italian in character, as well.

Michel Pignolet de Montéclair’s **Pan et Syrinx** is from a published collection of cantatas from 1713. This work sets a story form from Ovid’s *Metamorphoses*: the satyr, Pan, pursues a nymph, Syrinx. Just as he catches her, she is transformed into reeds. The sound of his own sighs across the reeds inspires him to fashion his musical pipes from them. There is no missing the influence of the Italian cantata—the final work in the collection is even in the Italian language. The work alternates recitatives and arias; the arias are all “*da capo*” ABA constructions, alternating slow and fast pieces. There is a great deal of variety among the airs. The second calls for voice and bass only, without another instrument, and its following *sinfonia* uses only two melody instruments without bass. Instruments participate in the third recitative, which tells a metamorphosis story. In this movement, both voice and instrument are instructed to slide between notes as an expressive gesture at the word “sighs.” The third air is an evocative hunting piece; the fourth is a lament; and the last aria is a joyful address to Love as a kind of moral.

Guitarist Angelo Michele Bartolotti was an Italian musician who lived and worked in Paris. His **Prelude in G** is from his second book of pieces (1655) for guitar, but the work is heard here in an eighteenth-century version for theorbo. This is paradoxically apt, because the guitar compositions in this collection show the influence of French lute and keyboard music. This transcription thus brings a prelude back to an instrument whose music partly inspired it.

Marais’s **Prelude and Chaconne** are also from his second book of works for viol and continuo. The *chaconne* heard here was often found as the culminating movement of a suite, a placement emulated by J.S. Bach in his famous *Partita for solo violin in D Minor*, BWV 1004.

The “*musette*” in Rameau’s **Musette en rondeau** is a rustic bagpipe, and a dance that evokes that instrument in a stylized way. *Musettes* are characterized by a drone imitating the instrument. This piece is a dance once more “*en rondeau*”; the returning element has an E–B open fifth drone, whereas the alternating reprises offer some relief and contrast.

The composer’s air “**Suivez les loix**” is from his opéra-ballet *Les fêtes d’Hébé*. The work is really an excuse for three *entrées* celebrating poetry, music, and dance. This song is from the last, where it is sung and danced by a shepherdess, by Mercury, and by a chorus. In this song the shepherdess Eglé dances with a stranger and chooses him as her husband. The piece is constructed “*En rondeaux*” and features a pastoral drone, by now familiar features.

The concert’s closing number is once again from Purcell’s *The Fairy Queen*. The song “**Now the night is chased away**” introduces the birthday of King Oberon and was originally for voice and chorus, with a closing instrumental *sinfonia*, as part of the masque in Act 4. The song is built over a bouncy ground bass; Purcell provides harmonic contrast by composing a middle section that uses the repeating bass in a different key. The piece’s character as a song comes partly from the way vocal phrases often line up with repetitions of the ground. Titania and Oberon, the characters in this drama, are fairy king and queen, but their world clearly evokes, in text and music, the Arcadian landscape.

ABOUT THE ARTISTS



A native of Cape Town, South Africa, **Leon Schelhase**, found himself resonating with Baroque music from an early age. After receiving a BMus (Hons) from the University of Cape Town, he moved to the United States in 2006 to undertake advanced musical studies. Since earning a master's in Historical Performance from Boston University, where he studied with Peter Sykes, he has been sought after as soloist and chamber musician.

Early Music America magazine praised Leon's solo performances as "exquisite ... and filled with virtuosity." As well as being a recipient of the American Bach Soloists' prestigious Goldberg Prize, he was a finalist in the Jurow International Harpsichord Competition. He has played in countries across the globe, including Canada, the United Kingdom, Japan, and Australia.

Highly in demand as a collaborative musician, Leon has performed and recorded with notable leaders in the early music field. He can be heard on the Nimbus label with violinist Libby Walfisch, a collaboration that resulted in an invitation to perform at King's Place in London (UK). In 2009, he toured Japan with Joshua Rifkin in performances of Bach's *St. Matthew Passion* that were described in the Japanese press as "epoch-making." He has also recorded on the Centaur label with Julianne Baird. His most recent release on Acis Records is with the virtuoso wind ensemble *Kleine Kammermusik*, of which he is a founding member. Leon's Philadelphia-based concert series, *Ravensong*, presents international specialists of historic stringed keyboard instruments in uniquely curated intimate spaces. He has been on faculty at the Curtis Institute of Music since 2012.
leonschelhase.com

Margot Rood, hailed for her "sterling, gleaming tone and magnificent control" by *The Washington Post*, performs a wide range of repertoire. Last season's concert performances included return appearances with the Washington Bach Consort, as well as Blue Heron, Handel and Haydn Society, and Seraphic Fire. Recent solo appearances include those with Toronto's Tafelmusik Baroque Orchestra (*Messiah*), Edinburgh's Dunedin Consort (*St. Matthew Passion*), Cleveland Orchestra (*Stravinsky Threni*), Boston Symphony (*Benjamin Dream of the Song*), Rhode Island Philharmonic (*Messiah*), Philharmonia Baroque (BWV 61 & 140), New Jersey Symphony (*Messiah*), and Charlotte Symphony Orchestra (*Mozart Requiem*). Margot's recent operatic performances include title roles in the world premiere of Rameau's *Io* and the modern premiere of Pierre de La Gardie's *Léandre et Héro* with Opera Lafayette. She has recorded repertoire from the medieval era to the 21st century with Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus. Notable are Blue Heron's *Ockeghem Songs Vols. 1 & 2* and world premiere recording of Cipriano de Rore's 5-voice madrigals. Margot recorded the role of *La Paix* in Charpentier's *Les Arts Florissants* with the Boston Early Music Festival (CPO), and the role of Emily Webb on Monadnock Music's recording of Ned Rorem's *Our Town* (New World Records). Her solo recording of art songs by composer Heather Gilligan, *Living in Light*, is available from Albany Records.
margotrood.com



KELLY BLACKMON

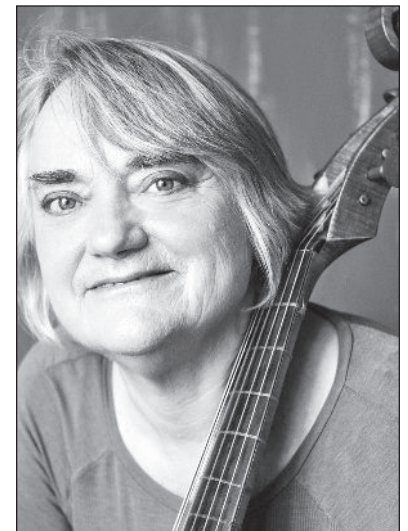
ABOUT THE ARTISTS (continued)



In demand throughout North America as a performer and teacher on historical oboes, **Margaret Owens** is a founding member of the chamber music group *Kleine Kammermusik*, whose 2017 album *Fanfare and Filigree (Acis)* has received critical acclaim. She is a featured soloist with Ensemble Sprezzatura, whose debut recording *Altissima* (Chandos) was released in 2022. She is on faculty of the historical performance institutes of Indiana University's Jacobs School of Music and the Peabody Institute of Johns Hopkins University. At both institutions, her work centers around broadening the study of historical oboes, from playing the instruments to exploring the performance practices specific to the 18th century. Margaret earned degrees in oboe performance at the University of North Carolina at Greensboro, the Manhattan School of Music, and the City University of New York, where her doctoral work focused on oboe bands and their role in the entertainments at Louis XIV's court, and led to further exploration and expertise in the French Baroque *masquerade*. Margaret is an active participant in the musical life of the Washington, DC, area,

where she is a member of numerous period-instrument orchestras. A proud native of Eastern North Carolina, she lives in Fairfax, Virginia, with her husband, the music historian Tom C. Owens. Their son, an avid gamer, is at college majoring in computer science. She has seen much of the United States and Canada in her travels to play with groups spanning the coasts. Summers see her onstage at the Charlotte Bach Festival, the Staunton Music Festival, and teaching at the Oberlin Baroque Performance Institute and Amherst Early Music Festival. margaretowensoboe.com

Sarah Cunningham is recognized as one of the foremost violists da gamba worldwide. She trained at Harvard University, Longy School of Music (with Gian Lyman Silbiger), and Royal Conservatory in The Hague, Netherlands (with Wieland Kuijken). In the 1970s, she formed the baroque ensemble *Musick for the Generall Peace*, with violinist Jeanne Lamon and harpsichordist Robert Hill, and the viola da gamba trio *Les Filles de Sainte Colombe*, with Mary Springfels and Wendy Gillespie. After moving to London in 1981, she was co-founder, with violinist Monica Huggett and harpsichordist Mitzi Meyerson, of *Trio Sonnerie*, with whom she recorded much of the important chamber music for violin and viol, and toured on four continents between 1982 and 1997. Sarah has performed in Europe, North and South America, Australia, Japan, Turkey, and Russia with numerous groups and conductors, including Jordi Savall, Fretwork, Phantasm, Simon Rattle, Ton Koopman, John Eliot Gardiner, and Gustav Leonhardt. From 1990 to 2000, she was professor of viola da gamba at the *Hochschule für Künste* in Bremen, Germany. Since returning to the US in 2009, she has been on the faculty of The Juilliard School's Historical Performance Department; and since fall of 2018, she also teaches at Princeton University. Sarah completed her BA at Bryn Mawr College in 2016, in Interdisciplinary Arts and Performance, studying choreography, dance, experimental performance, conceptual art, and creative writing. Her long-time fascination with improvisation has led to collaborations with dancers, poets, and storytellers in the US and abroad.





Lutenist **Kevin Payne** is active as a recitalist, accompanist, and continuo player. Recent ensemble work includes performances with Philharmonia Baroque Orchestra, Seattle Symphony, Blue Heron, Handel and Haydn Society, and Bach Collegium San Diego. Festival appearances include Caramoor, Tanglewood, Spoleto, and Newport Classical. Performance venues include Carnegie Hall; Alice Tully Hall; the Kennedy Center in Washington, DC; the National Concert Hall in Taipei, Taiwan; the Concertgebouw in Amsterdam; and the Festspielhaus in Baden-Baden, Germany. His playing has been broadcast on a number of nationally syndicated radio programs, including *Sunday Baroque* and *Performance Today*. When not performing, Kevin enjoys cooking, reading, watching *Star Trek* (P'Tach!) and attempting to delay the inevitable (and often imminent) demise of the houseplants he shares with his wife, cellist Caroline Nicolas.

TEXTS & TRANSLATIONS

Ô Diane!

Ô Diane! Ô sombre forêts!
Pourquoi n'avez-vous plus de charmes?
Dans vos jeux innocents je trouvois mille attrait;
Fiers habitants des bois,
ne craignez plus mes armes;
Le trouble de mon coeur va vous donner la paix.

Oh, Diana! Oh, these gloomy woods!
Why do you no longer hold any charms for me?
I used to find a thousand attractions in your innocent games;
Proud dwellers of the woods,
fear my weapons no longer;
My troubled heart is going to bring you peace.

If Love's a Sweet Passion

If love's a sweet passion, why does it torment?
If a bitter, oh, tell me, whence comes my content?
Since I suffer with pleasure, why should I complain
Or grieve at my fate, when I know 'tis in vain?
Yet so pleasing the pain is, so soft is the dart,
That at once it both wounds me and tickles my heart.
I press her hand gently, look languishing down.
And by passionate silence I make my love known.
But oh! I'm blest when so kind she does prove,
By some willing mistake to discover her love.
When in striving to hide she reveals all her flame,
And our eyes tell each other what neither dares to name.

The Plaint, O Let Me Weep

O let me weep!
O let me forever weep!
My eyes no more shall welcome sleep:
I'll hide me from the sight of day,
And sigh my soul away.

O let me weep!
O let me forever weep!
He's gone, his loss deplore;
And I shall never see him more.

TEXTS & TRANSLATIONS (*continued*)

Sans frayeur dans ce bois

Sans frayeur dans ce bois, seule je suis venue,
J'y vois Tircis sans être émue.
Ah! N'ai-je rien à ménager?
Qu'un jeune coeur insensible est à plaindre!
Je ne cherche point le danger,
Mais du moins, je voudrais le craindre.

Pan et Syrinx

Récitatif

Dans la florissante Arcadie
Syrinx brillait par ses appas,
Elle perdait les jours
les plus beaux de sa vie;
elle était jeune et n'aimait pas.

Air

La beauté peu durable
languit sans les désirs,
Vénus à l'âge aimable
attache les plaisirs.
La riante jeunesse
doit hommage aux amours,
et c'est de la tendresse
que naissent les beaux jours.
La beauté . . .

Récitatif

Syrinx fuit le tendre esclavage,
de la chaste Diane elle embrasse les lois:
La nuit souvent la trouve en un réduit sauvage
Poursuivant les hôtes des bois.

Air Lent et mesuré

Cessez de fatiguer des monstres indomtables,
portez des coups plus doux et plus certains:
Les traits qui partent de vos mains
ne sont pas les plus redoutables.

Symphonie Modéré

Récitatif

L'astre du jour dorait le sommet des montagnes,
la Nymphé s'arme d'un carquois.
Elle cherche bientôt ses fidèles compagnes
et les anime par sa voix.

Air Gai

La Déesse nous appelle
le cor sonne, assemblons-nous;
Faisons tomber sous nos coups
le monstre le plus rebelle.
Que la flèche meurtrière
vole et perce au même instant.
Dieux! Que Syrinx sera fière
de ce triomphe éclatant.
La Déesse . . .

Récitatif

Déjà Syrinx parcourait l'Erymanthe,
Pan la voit, l'aime, et la poursuit.

Unafraid, I made my way into this grove on my own,
I spied Tircis there, but I am not moved.
Ah, shouldn't I be more careful?
How pitiable an aloof young heart is!
I am not looking for trouble,
But at least I would like to be afraid of it!

Recitative

Syrinx's charms shone brightly
In verdant Arcadia,
But she was wasting
The best days of her life;
She was young but had no lover.

Air

Ephemeral beauty
Is wasted without love.
Venus reserves her pleasures
For the appropriate age.
The laughter of youth
Pays homage to love,
And it's from tenderness
That our best days are born.
Ephemeral beauty . . .

Recitative

Syrinx flees the chains of love,
She embraces the chaste laws of Diana:
At night she is often to be found in wild places pursuing
The creatures of the forest.

Air

Cease to pursue untameable monsters,
Strike blows that are more tender and more sure.
The blows inflicted by your hands
Are not the most redoutable.

Symphonie

Recitative

Dawn already throws its golden light on the mountaintops,
The Nymph arms herself with a quiver.
She gathers her faithful companions
And rouses them with her voice.

Air

The Goddess calls you
The horn sounds, let us muster
And bring down even
The most rebellious monster.
Let the deadly arrow fly
And pierce at the same time.
Gods! Let Syrinx be proud of
This great triumph.
The Goddess . . .

Recitative

Syrinx roamed through Erymanthus.
Pan glimpses her, desires and pursues her.

D'un fleuve impétueux bientôt l'onde écumante
Arrête la Nymphé qui fuit.
Ses cris percent les airs,
"Secourez-moi, dit-elle,
Chastes divinités des eaux."
Ô Ciel! quel prodige nouveaux!
Le Dieu croit vainement embrasser la cruelle,
il n'embrasse que des roseaux,
Il gémit, il se plaint;
Ces roseaux lui répondent;
Il les enfle de ses soupirs.
Dieux! Avec ses soupirs quels regrets se confondent!
On dirait que Syrinx veut flatter ses désirs.

Air Lent et mesuré

Restes plaintifs de l'objet que j'adore,
échos infortunés de mes cris impuissantes.
c'est par vous que Syrinx peut me parler encore;
Conservez à jamais de si tendres accents.
Que les aimables sons que vous ferez entendre
fassent naître les plus beaux feux.
Rendez la bergère plus tendre,
rendez le berger plus heureux.
Restes plaintifs . . .

Air Gai

Amour, tu n'as que des charmes,
trop heureux qui suit tes lois:
Syrinx te prête des armes,
tu triomphes dans nos bois.
Tu n'y causes point de peines,
tu préviens tous les désirs,
et l'amant n'y prend des chaînes,
que de la main des plaisirs.
Amour, tu n'as . .

Suivez les lois

Suivez les lois
Qu'Amour vient nous dicter lui-même!
Suivez les lois
Que nous chérissons dans nos bois! . .
On fait un choix,
On aime, et pour toujours on aime.
L'Amour vous appelle,
Aimez, soyez fidèles!
L'Amour vous appelle,
Qu'il est doux d'entendre sa voix!
Notre ardeur constante
Sans cesse s'augmente.
Qu'ici chacun chante
Mille et mille fois!
On fait un choix,
On aime, et pour toujours on aime.
Suivez les lois . . .

Now the Night is Chas'd Away

Now the Night is Chas'd away,
All salute the rising Sun;
'Tis that happy, happy Day,
The Birthday of King Oberon.

The foaming waves of an impetuous river
Soon stop the fleeing Nymph in her tracks.
Her cries pierce the air
"Help me," she shouts,
"Chaste Gods of the waters."
Heavens! what a miracle!
Pan thinks he is about to embrace his cruel prey.
But he only grasps some reeds.
He groans and laments;
And the reeds give him an answer;
He blows his sighs into them -
Gods, with his sighs, what regrets are mingled!
One would say that Syrinx wants to indulge his desires.

Air

Pathetic remnants of my beloved
Hapless echos of my impotent cries,
It is through you that Syrinx can still talk tome.
Conserve forever these tender sounds.
Let the amiable tones which you produce
Give rise to love's best flames.
Let the shepherdess become more tender
And the shepherd more contented.
Pathetic remnants . . .

Air

Love, you possess only charms
He is happy who follows your laws.
Syrinx will give you weapons,
You will triumph in the forests.
There you cause no pain.
You awaken all desires,
And the lover only accepts her chains
From the hand of pleasure.
Love, you possess . .

Follow the laws
May Love itself come to dictate to us!
Follow the laws
That we cherish in our forest!
We make a choice,
We love, and we love forever.
Love calls you,
Love, be faithful!
Love calls you,
How sweet it is to hear his voice!
Our constant ardor,
Constantly increasing.
Let everyone here sing
A thousand and a thousand times!
We make a choice,
We love, and we love forever.
Follow the laws . . .

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For All Lovers of Choral Music

Sunday, October 27, 2024, at 4:00 p.m.

National Presbyterian Church

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Bach's Christmas Oratorio, Parts 1, 2, 3, 6

Sunday, December 15, 2024, at 3:00 p.m.

The Music Center at Strathmore

Concerti Virtuosi II

Fire & Verve!

Sunday, March 23, 2025, at 4:00 p.m.

National Presbyterian Church

Mozart Requiem & Joseph Bologne Violin Concerto

Classics of Paris & Vienna

Sunday, April 27, 2025, at 4:00 p.m.

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The Chamber Series

Emmanuel Coppey, violin

Wednesday, September 11, 2024 | Live! at 10th & G (DC) at 7:00 p.m.

In Love with Night: Mythology Comes to Life

Friday, October 18, 2024 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, October 19, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

Vocal Polyphony: Heinrich Schütz & the German Motet

Friday, March 7, 2025 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, March 8, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

Bach's Cello Suites: Meet Wade Davis

Friday, April 4, 2025 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, April 5, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

A Song of Dedication: Baroque Splendor in Portuguese Jewish Amsterdam—350th Anniversary

Friday, May 2, 2025 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, May 3, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

The Noontime Cantata Series

Capitol Cantata Series: Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.

Downtown Cantata Series: Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

Ich armer Mensch, BWV 55

Toccata, Adagio, and Fugue in C Major, BWV 564

Tuesday, October 1, 2024

Ich habe Genug, BWV 82

Was Gott tut, das ist wohlgetan, Johann Pachelbel

November 4 & 5, 2024

Du wahrer Gott und Davids Sohn, BWV 23

Organ Preludes TBA

Tuesday, March 4, 2025

Am Abend aber desselbigen Sabbats, BWV 42

O Mensch, beweine deine Sünde gross, BWV 622

Fugue in G Minor, BWV 578

March 31 & April 1, 2025

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Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of Johann Sebastian Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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